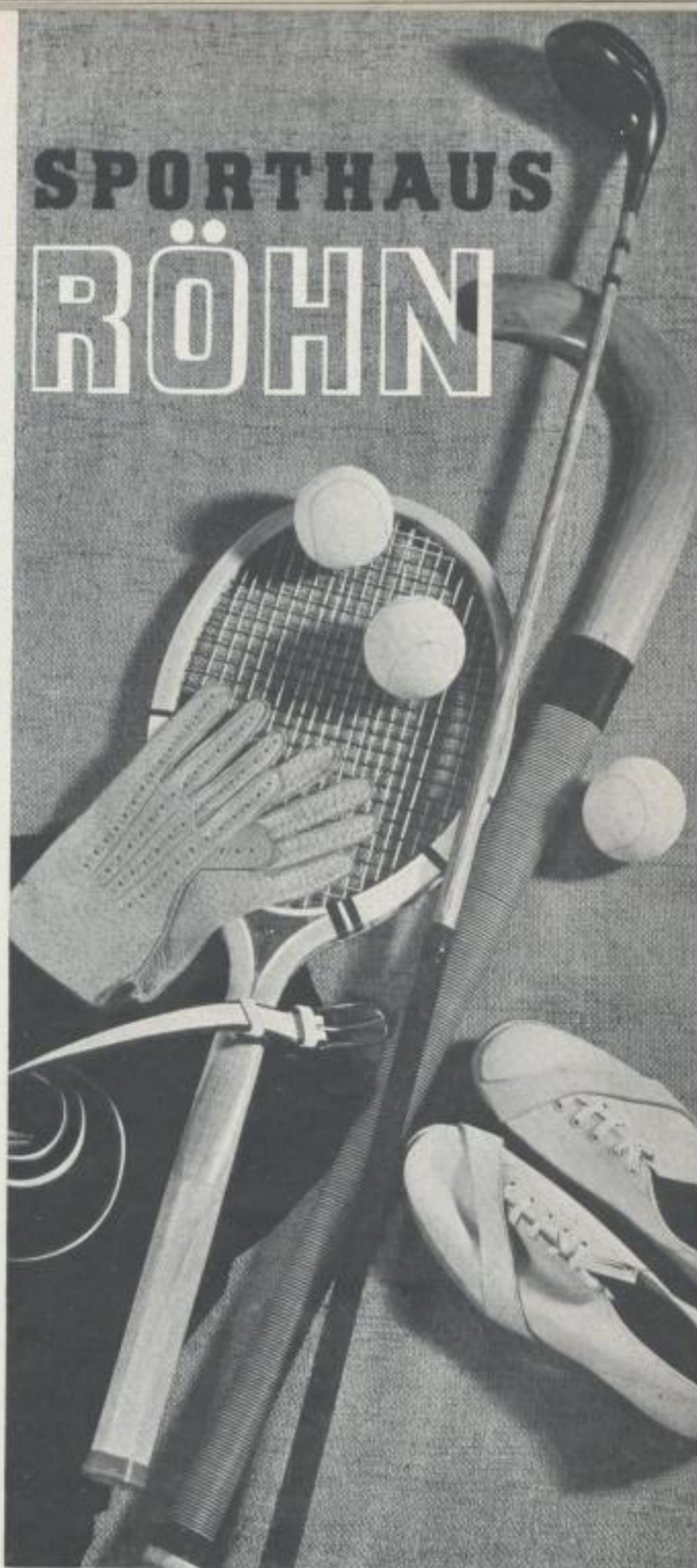


To be sure, these methods make specialists of our pupils during their schooldays, but educate them to something which is most necessary in our day: to humble servants of a decent conception of toil. A pupil who has learnt the responsible command of any single branch of the great realm of graphic art, be it small or large, can never become a useless member of our professional community. He will never descend to a mere trickster's arrogance. It is a matter of his personal talent and practical fitness for him to spread out into all kinds of versatility after his schooldays are over.

The training of the art-school student consists of manual training to draw and paint and the conscientious training of artistic feeling. I am more concerned than most to educate the feeling for art. It is usually believed that it is impossible to drill a pupil into a feeling for art and that only manual dexterity can be cultivated. This is not my conviction by any means. In these days, most pupils must complete their course of study in two or three years. Even when considerable talent exists, this period scarcely ever suffices to perfect the pupil in drawing. Later practical work can complete the development begun in the school only in practical things. This fact alone serves to demonstrate the necessity of aesthetic training. During the time he is at art school, the pupil must acquire an absolutely certain judgment as to what is good and artistically valuable. If he does not succeed in this, he will certainly succumb to the inroads of trash and banality later on. The natural ambition of nearly every art student causes him after a time to arrive at a stage in which he seeks to achieve more than his ability entitles him to by means of tricks. This is the really dangerous crisis in a training rich in critical periods. If we do not succeed in awakening the student's artistic conscience then, it is almost certain that he will turn out a failure.

I have the following remarks to offer about the work of Elsbeth Schwarz published here: (pupil from her 18th to 21st year): It is a natural preliminary that every pupil must have a sufficient quantity of original talent. The teacher must not ruin his joy in this talent by subjecting him to over-rigorous discipline. Drawing necessitates continual strict training. The development of talent, however, demands continual and many-sided exercise of imagination. The pupil must never weary of a task. Therefore innumerable colour sketches are made at the beginning. Small tasks are set, leaving much lee-way, and the pupil attempts to find various solutions from different points of view, making ten or twenty sketches in a day. The principal weight is laid upon colouring and

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Advertising Photos of Prof. Schneider's Class in Stuttgart

Photographer: Rump